

Maman died today. Or yesterday maybe. I don't know. I got a telegram from the home: "Mother deceased. Funeral tomorrow. Faithfully yours." That doesn't mean anything. Maybe it was yesterday.

The old people's home is at Marengo, about eighty kilometers from Algiers. I'll take the two o'clock bus and get there in the afternoon. That way I can be there for the vigil and come back tomorrow night. I asked my boss for two days off and there was no way he was going to refuse me with an excuse like that. But he wasn't too happy about it. I even said, "It's not my fault." He didn't say anything. Then I thought I shouldn't have said that. After all, I didn't have anything to apologize for. He's the one who should have offered his condolences. But he probably will day after tomorrow, when he sees I'm in mourning. For now, it's almost as if Maman weren't dead. After the funeral, though, the case will be closed, and everything will have a more official feel to it.

I caught the two o'clock bus. It was very hot. I ate at the restaurant, at Céleste's, as usual. Everybody felt very sorry for me, and Céleste said, "You only have one

## Part One

## I

Maman died today. Or, maybe, yesterday. I can't be sure. The telegram from the Home says: "Mother deceased. Funeral tomorrow. Faithfully yours, yours, yours." Which leaves the matter doubtful; it could have been yesterday.

The Home for Aged Persons is at Marengo, some fifty miles from Algiers. With the two o'clock bus I should get there well before nightfall. Then I can spend the night there, keeping the usual vigil beside the body, and be back here by tomorrow evening. I have fixed up with my employer for two days' leave, obviously, under the circumstances, he couldn't refuse. Still, I had an idea he looked annoyed, and I said, without thinking, "Sorry, sir, but it's not my fault, you know."

Afterwards it struck me I needn't have said that. I had no reason to excuse myself; it was up to him to express his sympathy and so forth. Probably he

# Full Version The Stranger Albert Camus Matthew Ward Translation

**Leonard Lawlor**



## **Full Version The Stranger Albert Camus Matthew Ward Translation:**

**The Stranger** Albert Camus, 2012-08-08 With the intrigue of a psychological thriller *The Stranger* Camus's masterpiece gives us the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach With an Introduction by Peter Dunwoodie translated by Matthew Ward Behind the subterfuge Camus explores what he termed the nakedness of man faced with the absurd and describes the condition of reckless alienation and spiritual exhaustion that characterized so much of twentieth century life *The Stranger* is a strikingly modern text and Matthew Ward's translation will enable readers to appreciate why Camus's stoical anti-hero and devious narrator remains one of the key expressions of a postwar Western malaise and one of the cleverest exponents of a literature of ambiguity from the Introduction by Peter Dunwoodie First published in 1946 now in translation by Matthew Ward

**The Stranger by Albert Camus** Albert Camus, 1942 *The Stranger* French *L'Étranger* also published in English as *The Outsider* is a 1942 novella by French author Albert Camus Its theme and outlook are often cited as examples of Camus philosophy absurdism coupled with existentialism though Camus personally rejected the latter label The title character is Meursault an indifferent French settler in Algeria described as a citizen of France domiciled in North Africa a man of the Mediterranean an *homme du midi* yet one who hardly partakes of the traditional Mediterranean culture Weeks after his mother's funeral he kills an Arab man in French Algiers who was involved in a conflict with one of Meursault's neighbors Meursault is tried and sentenced to death The story is divided into two parts presenting Meursault's first person narrative view before and after the murder respectively Meursault learns of the death of his mother who has been living in an old age home in the country He takes time off from work to attend her funeral but he shows no signs of grief or mourning that the people around him expect from someone in his situation When asked if he wishes to view her body he declines and he smokes and drinks regular white coffee not the obligatory black coffee at the vigil held by his mother's coffin the night before the burial Most of his comments to the reader at this time are about his observations of the aged attendees at the vigil and funeral which takes place on an unbearably hot day Back in Algiers Meursault encounters Marie a former secretary of his firm The two become re-acquainted swim together watch a comedy film and begin to have an intimate relationship All of this happens on the day after his mother's funeral Over the next few days Meursault helps Raymond Sint's a neighbor and friend who is rumored to be a pimp but says he works in a warehouse to get revenge on a Moorish girlfriend he suspects has been accepting gifts and money from another man Raymond asks Meursault to write a letter inviting the girl over to Raymond's apartment solely so that he can have sex with her and then spit in her face and throw her out While he listens to Raymond Meursault is characteristically unfazed by any feelings of empathy so he does not express concern that Raymond's girlfriend would be emotionally hurt by this plan and agrees to write the letter In general Meursault considers other people either interesting or annoying or feels nothing for them at all Raymond's girlfriend visits him on a Sunday morning and the police get involved when he beats her for slapping him after he tries to

kick her out He asks Meursault to testify that the girlfriend had been unfaithful when he is called to the police station to which Meursault agrees Ultimately Raymond is let off with a warning

**Albert Camus's *The Stranger*** Peter Francev, 2014-06-26 Often marginalised on the sidelines of both philosophy and literature the works of Albert Camus have in recent years undergone a renaissance While most readers in either discipline claim Camus and his works to be theirs the scholars presented in this volume tend to see him and his works in both philosophy and literature This volume is a collection of critical essays by an international menagerie of Camus experts who despite their interpretive differences see Camus through both lenses For them he is a novelist essayist who embodies a philosophy that was never fully developed due to his brief life The essays here examine Camus's first published novel *The Stranger* from a variety of critical and theoretical perspectives each drawing on the author's knowledge to present the first known critical examination in English As such this volume will shed new light on previous scholarship

*Looking for The Stranger* Alice Kaplan, 2016-09-09 A New York Times Notable Book A literary exploration that is surely destined to become the quintessential companion to Camus's most enduring novel *PopMatters* *The Stranger* is a rite of passage for readers around the world Since its publication in France in 1942 Camus's novel has been translated into sixty languages and sold more than six million copies It's the rare novel that's as likely to be found in a teen's backpack as in a graduate philosophy seminar If the twentieth century produced a novel that could be called ubiquitous *The Stranger* is it How did a young man in his twenties who had never written a novel turn out a masterpiece that still grips readers more than seventy years later With *Looking for The Stranger* Alice Kaplan tells that story In the process she reveals Camus' achievement to have been even more impressive and more unlikely than even his most devoted readers knew To this new project Kaplan brings equally honed skills as a historian literary critic and biographer Reading *The Stranger* is a bracing but somewhat bloodless experience Ms Kaplan has hung warm flesh on its steely bones The New York Times For American readers few French novels are better known and few scholars are better qualified than Kaplan to reintroduce us to it Kaplan tells this story with great verve and insight all the while preserving the mystery of its creation and elusiveness of its meaning Los Angeles Review of Books The fascinating story behind Albert Camus' coldblooded masterpiece A compelling companion to a novel that has stayed strange Kirkus Reviews

*Border Crossing* Alexander Burry, 2016-04-08 Each time a border is crossed there are cultural political and social issues to be considered Applying the metaphor of the border crossing from one temporal or spatial territory into another *Border Crossing* Russian Literature into Film examines the way classic Russian texts have been altered to suit new cinematic environments In these essays international scholars examine how political and economic circumstances from a shifting Soviet political landscape to the perceived demands of American and European markets have played a crucial role in dictating how filmmakers transpose their cinematic hypertext into a new environment Rather than focus on the degree of accuracy or fidelity with which these films address their originating texts this innovative collection explores the role of ideological political and other cultural

pressures that can affect the transformation of literary narratives into cinematic offerings Historians Without Borders Lawrence Abrams, Kaleb Knoblauch, 2019-04-11 This text explores a variety of themes developed from successive years of the University of California Davis multidisciplinary graduate conference It draws out connections on a wide array of topics among the arts humanities and sciences in history for multidisciplinary study This text presents a rare forum for multidisciplinary connections researched and presented by junior specialists in their respective fields It enables both creativity and flexibility in drawing out connections that are frequently overlooked by more specialized senior scholars This book is a unique exercise in the promotion of junior scholarly achievement and multidisciplinary research Eloquent Obsessions Marianna Torgovnick, 1994 Out of the core of experience these essays began as obsessions Whether founded in some strongly lived moment deeply held conviction long term interest or persistent and unanswered question these essays reveal the writer's voice personal often passionate full of conviction certainly unmistakable Marianna Torgovnick has drawn together writings by leading contemporary scholars in the humanities representing fields of literary criticism American and Romance studies anthropology and art history Eloquent Obsessions presents cultural criticism at its thoughtful and writerly best This collection explores a wide range of issues at the intersection of personal and social history from growing up in the South to exploring a love for France or Japan from coming of age as a feminist to mapping the history of National Geographic from examining the cultural we to diagnosing class structures in Israel or showing how photography deals with AIDS The authors here bring writerly genres autobiography memoir or travel narrative to intellectual tasks such as textual readings or investigating the histories of institutions Continuing a tradition of cultural criticism established by writers such as Samuel Johnson Zora Neale Hurston Edmund Wilson Hannah Arendt or Raymond Williams these essays seek to make a difference to have an impact and are based on the fundamental premise that writers have something to say about society Simply put this collection offers models for writing eloquently about culture models that are intellectually and socially responsible but attuned to the critic's voice and the reader's ear Aimed not just at academics but also at a more general audience alive to the concerns and interests of society today Eloquent Obsessions a revised and expanded version of a special issue of South Atlantic Quarterly Winter 1992 will extend beyond the academy contemporary ways of writing about culture Contributors Jane Collins Cathy N Davidson Virginia R Dominguez Mark Edmundson Gerald Graff Richard Inglis Aldona Jonaitis Alice Yaeger Kaplan Catherine Lutz Nancy K Miller Linda Orr Andrew Ross Henry M Sayre Jane Tompkins Marianna Torgovnick

**Dispersing the Clouds of Temptation** Brian Lightbody, 2015-04-21 In Romans 7 14 25 Paul declares For I do not do the good I want but the evil I do not want is what I do KJV St Paul's statement is a universal truth for all human beings humans whether Christians Jews Muslims Buddhists Hindus or atheists are prone to committing free actions that are not good Furthermore and irrespective of how we might construe the notion of good whether as acting in accordance with some religious or spiritual precept or simply doing what is in one's best interest we often knowingly and freely choose actions that

may or in fact do harm us There is a name given to such actions We call them weak willed Weakness of will or akrasia has perplexed philosophers theologians and laypersons alike for centuries This book reveals why the idea has caused so much bafflement and consternation for so many The main thrust of the work however is to illuminate and inspire Lightbody seeks to demonstrate concretely how and why we are weak willed By extracting an alchemical touchstone from Plato's middle period philosophy Lightbody in addition reveals how we may transmute harmful appetites into life edifying passions

**Phenomenology** Leonard Lawlor, 2014-09-03 After Husserl the study of phenomenology took off in different directions The ambiguity inherent in phenomenology between conscious experience and structural conditions lent itself to a range of interpretations Many existentialists developed phenomenology as conscious experience to analyse ethics and religion Other phenomenologists developed notions of structural conditions to explore questions of science mathematics and conceptualization Phenomenology Responses and Developments covers all the major innovators in phenomenology notably Sartre Merleau Ponty and the later Heidegger and the major schools and issues The volume also shows how phenomenological thinking encounters a limit a limit most apparent in the aesthetical and hermeneutical development of phenomenology The volume closes with an examination of the furthering of the division between analytic and continental philosophy

*Judgment and Strategy* Robin Holt, 2018-01-19 Holt argues strategy is the process by which an organization presents itself to itself and others To bring this about exponents of strategic inquiry attempt to gather knowledge about the conditions in which any organization is being organized emerging markets restless geopolitical environments networks of technological ordering populations with differing skill sets and the like The upshot of such inquiry is a succession of images by which an organization attains distinction as a unity or self Using work from literature art and philosophy Holt explores what it means to present such an organizational self In strategy practice he identifies three related forms of presentation First comes strategy as a project of representational knowledge Here strategists generate accurate timely and complex information to build successive images of the organization and its place in the world Though pervasive and persistent these overtly technical images remain subject to the basic skeptical challenge that things could be otherwise In response come the second and third forms of self presentation the creation of visionary images or assertions of competitive brute will Here too come problems With vision comes the risk of collective thoughtlessness and with brute will a one dimensional condition of acquisitive competition Holt suggests judgment offers another way of responding to the skeptics challenge Tracing a narrative through the ideas of David Hume Immanuel Kant Adam Smith William Shakespeare William Hazlitt Hannah Arendt Stanley Cavell Harold Pinter Virginia Woolf Martha Nussbaum and others Holt finds much might be gained from associating strategic inquiry with a form of critical or poetic spectating It is he argues by having this unhomely sense of being besides oneself that an organization can best present itself to itself and others

Psychoanalysis in Context Alvin Henry, 2020-05-15 Drawing on methods and approaches from various schools of psychoanalysis comparative literature and cultural studies the contributors

to Psychoanalysis in Context examine how the circulation of psychoanalysis across time and place reflects and shapes literature and literary criticism The essays in this volume cover a wide geographic and thematic range while attending to the historical moment of the literature the psychoanalysis and the interpretations and misinterpretations of psychoanalysis Adrienne Seely examines the psychoanalytic dimensions of narrative structure in light of masochistic aesthetics and of the situating of women and robots both beneath and beyond humanist ideology Simon Porzak analyzes the reconfiguration of the father figure through poetry Nicholas Ray examines the close historical and theoretical connections between Freud's interpretative appeal to tragic drama and his professed abandonment of the seduction theory Vera Profit asks how the question of evil challenges the limits of literary representation Laura Dawkins examines the applicability of psychoanalytic paradigms to African American literature and culture Brian Glaser questions how psychoanalysis helps to distinguish insight and wisdom from mechanism or defense in reading the poetry of modernist male subjectivity Shirley Zisser explores unseen dimensions of psychosis and establishes the main symptom of culture Michael Angelo Tata analyzes the transformation of Lacan's objet a under Late Capitalism and the emergence of a new form of desire Erica Galioto strives to produce an alliance across multiple psychoanalytic discourses by redefining Freud's notion of transference Hilary Thompson challenges the historical legacy of psychoanalysis in the colonial context to demonstrate the polarity yet compatibility of psychic and political models of melancholia in the postcolonial context In the final chapter Maire Jaanus provides a definitive reading of Albert Camus's *The Stranger* and traces Lacan's shift from conceptualizing the unconscious as able to constantly register and interpret language to that of a Real Unconscious which is amorphous and formless *jouissance* Jaanus analyzes the development of ordinary psychosis she ends her reading with a stunning reply to Edward Said's identity politics reading of the novel to reveal how a phallic reading cannot imagine a corporeal fantasy beyond the sexual This collection of essays offers a series of fresh and critical insights into the literary history of both psychoanalysis and literature Contributors Laura Dawkins Erica Galioto Brian Glaser Maire Jaanus Simon Porzak Vera Profit Nicholas Ray Adrienne Seely Michael Angelo Tata Hilary Thompson and Shirley Zisser

Passages Elizabeth Kovach, Jens Kugele, Ansgar Nünning, 2022-11-07 The study of literature and culture is marked by various distinct understandings of passages both as phenomena and critical concepts These include the anthropological notion of rites of passage the shopping arcades *Passagen* theorized by Walter Benjamin the Middle Passage of the Atlantic slave trade present day forms of migration and resettlement and understandings of translation and adaptation Whether structural semiotic spatial geographic temporal existential societal or institutional passages refer to processes of status change They enable entrances and exits arrivals and departures while they also foster moments of liminality and suspension They connect and thereby engender difference *Passages* is an exploration of passages as contexts and processes within which liminal experiences and encounters are situated It aims to foster a concept based interdisciplinary dialogue on how to approach and theorize such a term Based on the premise that concepts travel through

times contexts and discursive settings a conceptual approach to passages provides the authors of this volume with the analytical tools to re focus their research questions and create a meaningful exchange across disciplinary national and linguistic boundaries Contributions from senior scholars and early career researchers whose work focuses on areas such as cultural memory performativity space media cultural translation ecocriticism gender and race utilize specific understandings of passages and liminality reflecting on their value and limits for their research

The Seduction of Pessimism in the Novel Tom Ribitzky,2024-10-31 The Seduction of Pessimism in the Novel Eros Futility and the Quarrel with Philosophy explores the novel as a response to the Platonic myth that narrates the rift at the core of our being Eros is supposedly the consolation for this rift but the history of the novel documents its expression as one of frustrated desires neuroses anxieties and cosmic doom As if repeating the trauma from that original split in Plato a split that also divides philosophy from literature the novel treats eros as a site of loss and grief from the medieval romances to Goethe Emily Bront Proust Mann Woolf D H Lawrence and Nabokov The pessimism that emerges from this eros tells us something fundamental about who we are something that only the novel can say At a time when both education and leisure are increasingly ignoring the novel s imperative to sit with ambiguity complexity and contingency and as we are hurtling toward a bleak future of climate catastrophe and political instability the novel is one of the last bastions of humanity even as it is quickly being eroded

**A Study Guide for Fedor Mikhailovich Dostoevsky's "The Brothers Karamazov"** Gale, Cengage Learning,2016-07-12 A Study Guide for Fedor Mikhailovich Dostoevsky s The Brothers Karamazov excerpted from Gale s acclaimed Novels for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Novels for Students for all of your research needs

The Modernist Novel Stephen Kern,2011-06-23 Leading scholar Stephen Kern offers a probing analysis of the modernist novel encompassing American British and European works Organized thematically the book offers a comprehensive analysis of the stunningly original formal innovations in novels by Conrad Joyce Woolf Proust Gide Faulkner Dos Passos Kafka Musil and others Kern contextualizes and explains how formal innovations captured the dynamic history of the period reconstructed as ten master narratives He also draws briefly on poetry and painting of the first half of the twentieth century The Modernist Novel is set to become a fundamental source for discussions of the genre and a useful introduction to the subject for students and scholars of modernism and twentieth century literature

**A Cultural History of Causality** Stephen Kern,2009-01-10 This pioneering work is the first to trace how our understanding of the causes of human behavior has changed radically over the course of European and American cultural history since 1830 Focusing on the act of murder as documented vividly by more than a hundred novels including Crime and Punishment An American Tragedy The Trial and Lolita Stephen Kern devotes each chapter of A Cultural History of Causality to examining a specific causal factor or motive for murder ancestry childhood language sexuality emotion mind society and ideology In addition to drawing on particular novels each chapter



considers the sciences genetics endocrinology physiology neuroscience and systems of thought psychoanalysis linguistics sociology forensic psychiatry and existential philosophy most germane to each causal factor or motive Kern identifies five shifts in thinking about causality shifts toward increasing specificity multiplicity complexity probability and uncertainty He argues that the more researchers learned about the causes of human behavior the more they realized how much more there was to know and how little they knew about what they thought they knew The book closes by considering the revolutionary impact of quantum theory which though it influenced novelists only marginally shattered the model of causal understanding that had dominated Western thought since the seventeenth century Others have addressed changing ideas about causality in specific areas but no one has tackled a broad cultural history of this concept as does Stephen Kern in this engagingly written and lucidly argued book

**Journal of Camus Studies** Camus Society, 2013-04-04 Journal of Camus Studies 201217  
 scholarly essays on the literature and philosophy of Albert Camus Contributors ERIC BERGBRADEN CANNON JACKSON DOUGHARTINGRID FERNANDEZ PETER FRANCEV GIOVANNI GAETANI GEORGE HEFFERNAN EMILY HOLMAN PEADAR KEARNEY STEFAN LANCY JERRY LARSON SIMON LEA BENEDICT O'DONOHUE NICHOLAS PADFIELD PATRICK REILLY LUKE RICHARDSON RON SRIGLEY www.camus.society.com

**Atheism or Theism?** Hakan Gok, 2018-08-22 Is there a God is one of those irrepressible questions that has been debated throughout human history with scholars from opposites camps making the case for or against the existence of God It is a never ending debate This book first examines the theistic arguments developed by Islamic scholar Said Nursi in the twentieth century Although his arguments initially seem to be mere presentations of well established theistic arguments for God such as teleological and cosmological and arguments from miracles and morals it is clear that Nursi takes a fresh approach to these existing philosophical defences The book then analyses how Nursi tackles certain atheistic arguments such as the problem of evil and the possibility of existence without a creator and criticism leveled against the prophets and the Qur'an

*The Mask of Memnon* Jean-Luc Beauchard, 2022-03-31 What gives life its meaning This question stands behind every philosophical inquiry and philosophy itself arises from it Confronting the problem of meaning is as Camus says the fundamental task of human life Yet at bottom meaning is an aesthetical category Meaning hinges on interpretation It makes sense then to turn to art and in particular the art form which deals most explicitly with meaning the novel if we are to attempt to address it Inspired by but critical of Roland Barthes's death of the author literary theory *The Mask of Memnon* seeks to reconcile opposing philosophical approaches to the question of meaning by examining the death of the author from the perspective of the character not the reader In this work the traditional dichotomy between external objective meaning and internal subjective meaning is upended and a new paradigm is proposed

*Double Trouble* Eran Dorfman, 2020-01-17 The double doppelgänger is mostly understood as a peculiar figure that emerged in nineteenth century Romantic and gothic literature Far from being a merely esoteric entity however this book argues that the double although it mostly goes unnoticed is a widespread phenomenon that has significant

influence on our lives It is an inherent key element of human subjectivity whose functions forms and effects have not yet gained the serious consideration they merit Drawing on literature philosophy and psychoanalysis and combining a personal story with theoretical interventions Double Trouble develops a novel understanding of the double and human subjectivity in the last two centuries It begins with the singular and narcissistic double of Romanticism and gradually moves to the multiple doubles implicated by Postmodernism The double is what defies unicity and opens up the subject to multiplicity Consequently it gradually emerges as a bridge between the I and the Other identity and difference philosophy and literature theory and praxis

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In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Full Version The Stranger Albert Camus Matthew Ward Translation**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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